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# THE DECORATOR AND FURNISHER.

## MURAL DECORATION.



“EXECUTE all my decorative paintings in Oil,” said Professor Goldstick of New York, as he surveyed a wall panel he was at work upon in the dining room of a Fifth Avenue mansion. The subject was a representation of a panel of Aubusson tapestry, wherein a hunting scene was being portrayed. “In this country haste, competition, and the rush for the almighty dollar on the part of householders, architects, builders, decorators and painters, has effectually put a stop to any attempt to make use of the much more artistic, and more costly, systems of Fresco Painting, Encaustic, Stereochrome and Spirit Fresco. Each of these systems requires a long and costly preparation of the wall surface and the amount of work that can be done by any of these processes in a single day, is very limited. Then there is the necessity for fixings and chemical washings, and working with hot irons, as in Encaustic. The result of course is extremely artistic, noble and imperishable, but when you put these qualities against money, the dollar wins every time.”

“But,” said the writer, “are there not drawbacks against the use of Oil Painting arising from the fact that the constituents of ordinary oil paints are more liable to chemical change than any other quality of pigments?”

“Well,” said the Professor, “I grant what you say is true. All oil paintings darken with age by reason of saponic discoloration. Oil contains an oil acid, which, when linked with potash, soda, lead, zinc, lime, or other alkalis, or oxides and pigments, are less and less durable according to their soap-making powers; in combination with linseed oil. The yellowing of oil is caused by a chemical process in the pigment as well as by absence of sunlight.”

“Is it not also a fact that the organic substances contained in ordinary pigments, undergo chemical changes caused by contact with the caustic lime in the wall, which results in the fading and chalking of the decoration?”

“You are right as regards plaster, but all oil paintings will darken with age whether painted on canvas, wood or plaster, and oil pigments are also peculiarly liable to be blackened by sulphuretted hydrogen, and illuminating gas.”

“And what about damp? Isn't that a great enemy?”

“Well, we can pretty well get rid of damp nowadays by putting a course of asphalt, felt, or sheet lead, in one of the lower courses of the walls, thus preventing the capillary ascension of moisture from the ground. In the same way a decorated ceiling, or wall, should be protected with a waterproof stratum from the roof above, because damp, I may say, which is the great enemy of all decoration, is peculiarly the foe of oil paint. You see, as I work here, I am stopping up the air holes in the plaster, and any moisture that is in the wall, will soon begin to fight the oil, with the consequence that my decorative work will be pushed off the wall from within, and detached in minute scales and powder.”

“Well, how do you suppose these effects are to be eradicated?” enquired the writer.

“The only way to cure these defects,” said the Professor, “is for the patrons of decorative art in this country to employ and pay for a more complex and expensive method of mural decoration than Oil Painting.”

“What is the matter with Distemper?” queried the writer.

“The matter with Distemper,” said the Professor, “is its perishable nature in a damp atmosphere. A great deal of the so-called Fresco Painting of the day consists of working in Distemper upon a surface of oil paint. The vehicle in Distemper is glue and water, and in ancient Egypt the decorations were done by this method, the colors being mixed with water and a gum of vegetable origin, or a glue obtained from the hides of animals. The colors used by the Egyptians were the primaries with the addition of green, gray and black. Their colors were strong and pure and were intended to balance the glow of their intense sunlight. Owing to the clear and dry atmosphere of Egypt, the colors are almost as bright to-day as when applied 4,000 years ago. Their blues were oxides of copper, their reds, oxides of iron, their yellows, of vegetable origin, their greens, a mixture of vegetable yellow and copper blue, and their blacks were obtained from burnt pitch and charcoal. Such was their simple palette, and the pigments were usually brushed on a coat of white stucco to enhance their brilliancy. Distemper is at best a cheap and trifling process, and compared with oil painting, has no resistance against damp from the outside. The only reason why the Egyptian decorations have lasted so long, is because the climate of Egypt is so intensely dry. The Tempera pictures of the Middle Ages were always varnished, or preserved, with a colorless glaze of diluted wax, but with regard to oil painting and Distemper,

there is another reason for the universal use of these methods of decoration apart from their comparative inexpensiveness.”

“What reason is that?” inquired the writer.

“Well, I'll tell you,” said the Professor, as he proceeded to invest a hunter in his picture with a hunter's horn. “The ordinary decorator has been brought up to handle oil paint exclusively, and he knows no other method. Mural painting in its most artistic sense needs a special preparation on the part of the decorator himself, as well as a special preparation of his materials. In this country workmen are impatient of submitting to the long practice required in more elaborate methods of decoration, which is absolutely necessary to enable the artist to execute work with facility and merit. There may come a time when commerce in America may do as much for art as it did for Venice and Florence. But should the energy and wealth of the United States suddenly decide to patronize art, as has been done in other nations, it would be impossible to obtain the desired results because of a lack of love, obedience and perseverance, that is necessary on the part of the decorator to become master of his profession. Discipline is the great power that elevates the student to the rank of Professor, but in our country, discipline is non-existent. The ancient art apprentice had to study drawing for at least a year before he began his apprenticeship, and for six years afterwards he was taught the mechanical as well as the artistic department of his subject. He had to grind colors, boil down glues, grind plaster, acquire the practice of laying grounds on pictures, work in relief, and scrape surfaces. Afterwards, six more years were spent in coloring, painting on walls, painting cloths of gold, and practising drawing on holidays and workdays. In this way the ancient decorator acquired great experience. He did not believe he could learn art without the assistance of a master. Nowadays artists no longer rally around an illustrious master, determined to work and fight for the defense and propagation of his doctrines, nor does the state make good his loss by establishing public schools for art study.”

“Then you consider that oil painting, notwithstanding its acknowledged drawbacks will be the principal method of decoration for some time longer?”

“Both Oil Painting and Distemper are cheap and easy methods, requiring but a very simple preparation of the wall, unlike the other methods which require exceptional surfaces, and there is no limit to the amount of work that may be done at a sitting. If the wall be perfectly dry, and the edifice properly drained and ventilated, they will rival Fresco as far as mere endurance is concerned.”

“Have you ever worked in Fresco?” inquired the writer.

“Yes, I have worked in Fresco,” said he, “but not in this country. Fresco Painting, as you are aware, means painting on fresh plaster. The term Fresco has been erroneously applied to all forms of mural decoration, whether Oil Painting, Encaustic or Distemper, but its correct meaning only applies to pigments laid on wet plaster while it is drying. Fresco is durable not because the colors are absorbed by the plaster, but because they are protected by a thin crust of carbonate of lime enclosing the colors in the wall, protecting them from damp and friction. The lime which forms the principal ingredient of the plaster is limestone from which the carbonic acid has been expelled by heat, and the lime which remains has been mixed with water, forming the hydrate of lime. When this hydrate of lime is exposed to the air, the water in chemical union with the lime is expelled, which, taking its place, forms again carbonate of lime. The sand that is mixed with the liquid lime mechanically augments its cohesiveness. The painting is made before the plaster has lost its water, when the crust of carbonate of lime gives the Fresco its durability.”

“I suppose the plaster you paint upon requires careful handling?”

“The process of Fresco includes a very elaborate manipulation of the plaster, before it is laid upon the wall. The lime must be of the best quality, and it must be slaked long before use, so that if any portion should have been imperfectly burned, its long maceration under moisture will reduce it to the same consistence as the rest. The usual process is to mix the lime with water until the mixture becomes as thin as cream. This is put into earthen pits and left for a year, or longer, without being exposed to the air. If the lime were exposed to the air it would be no longer caustic, but would harden by absorbing carbonic acid from the air. On the other hand, if too caustic, it would cause the plaster to blister and break off, and so destroy the painting. The lime when taken from the pits is mixed with more water until it becomes quite thin. On being allowed to settle, the water which rises to the surface is skimmed off, and the pasty mass is then mixed with well washed river sand, and is ready for the wall. The wall must be of well dried rough stone, or hard bricks, on which two plasterings are made. The first is the *arriccio*, or rough cast, and the second, the *intonaco*, or finishing coat. The rough cast should be a little less than half an inch in thickness, and applied in two or three successive coats. When thoroughly dry and hard it is saturated with



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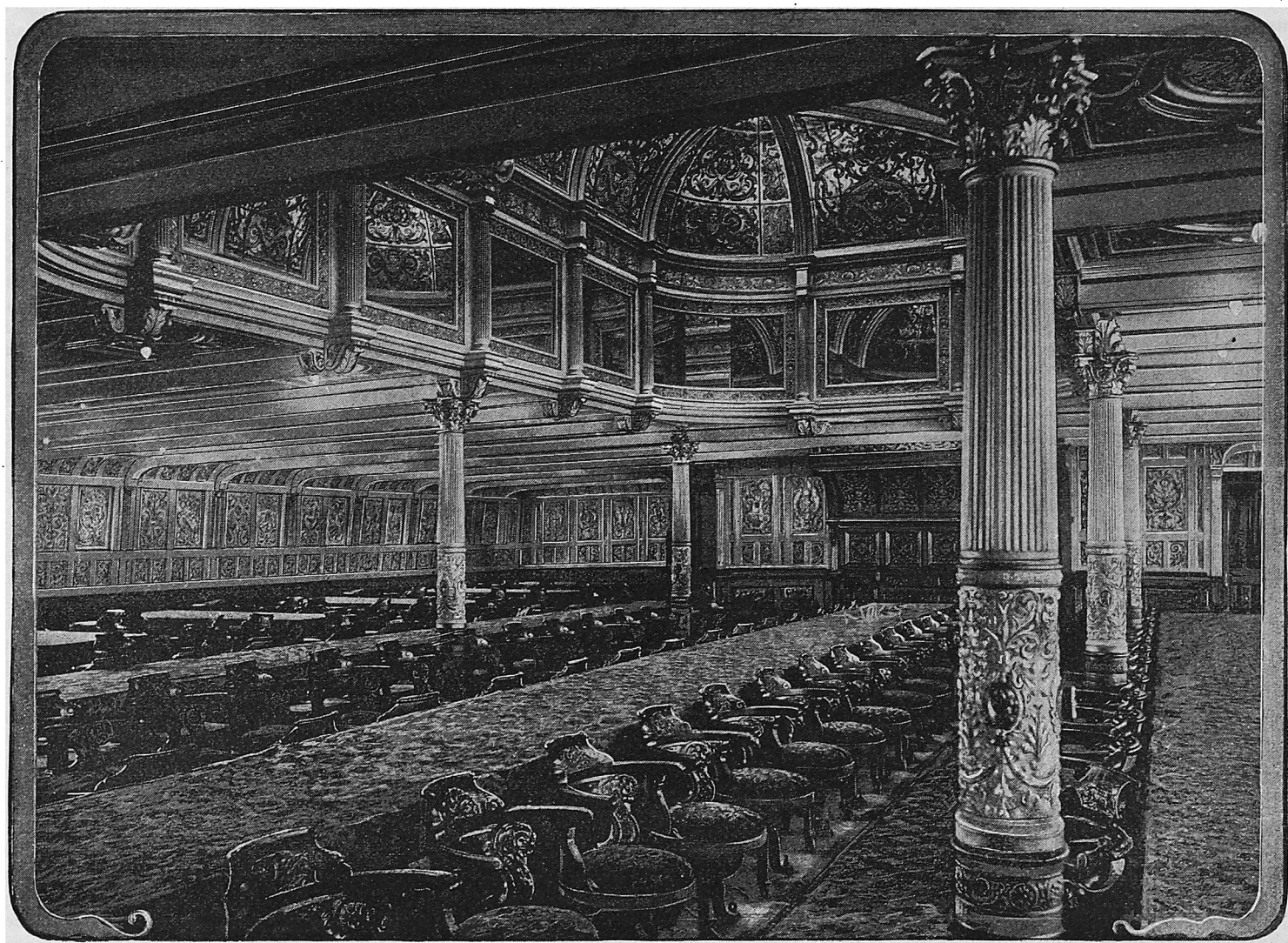
water, and the finishing coat is spread in two thin layers, the whole being about a tenth of an inch thick. Some painters mix marble dust with the plaster for the finishing coat. The surface should be so hard as to receive the impress of a finger with difficulty. The work is usually done piecemeal, while the finishing coat is in a damp state. The colors are earth or mineral colors, such as lime white, yellow ochre, burnt sienna, terre verte, raw and burnt umber, cobalt blue and ultramarine. Fresco has a dead quality that is very desirable in mural painting. It has a semi-transparent, semi-opaque, quality, not so clear as Water Color, nor so heavy as Distemper."

"Is that the only system of Fresco painting ever employed?"

"Well, every once in a while a new fresco system is invented, whose object is to reconcile the purity and durability of ancient work, with the haste and competition of modern life. A sterochromatic process has lately been invented in Munich, wherein the wall ground formed of mortar composed of slaked lime, sand and water impregnated with silicate of potash, is first laid upon the wall, and upon this is spread the painting ground, which consists of quartz sand, marble sand, fossil meal and quick lime, mixed with distilled water. The marble sand strengthens the mass by contributing its carbonate of lime in a crystalline form, which readily absorbs the colors to be applied. The fossil meal,

"Granting every means possible is applied to produce successful work, are there still any remaining objections to Fresco Painting?"

"Well, I may say that while there is no doubt that Fresco stands at the head of all methods of mural decoration for brilliant, fresh and imperishable colors, yet there has always been a drawback in the necessity for concealing the joinings of the several portions of the work that require to be executed on small surfaces of fresh plaster. Fresco Painting is thus unavoidably a patchwork picture, the joinings of which it is not always possible to conceal in the boundaries of the subject painted. It appears that walls painted by the earlier Italian masters exhibit no joinings in the plaster having any reference to the decorations upon them. It is thought that the paintings must have been added when the entire surface was dry and were executed in Tempera, or, if with lime, by means of a process called *Fresco secco* as opposed to *buon Fresco*, a method largely employed in Italy at the present day. In this process the plastering having been completed, and lime and sand only having been used for the last coat, the whole is allowed to dry thoroughly. It is then rubbed with pumice stone, and the evening before the painting is to be commenced the surface is well wetted with water, in which a little lime has been mixed. The wall is again moistened the next



THE GRAND SALOON OF THE STEAMSHIP "MAJESTIC." (SEE PAGE 126.)

by contributing silicic acid, promotes the formation of silicate of lime, and thereby increases the hardness of the material, and its capacity to resist chemical and mechanical influences. After being thoroughly dried, this painting ground is saturated with silicic fluor acid, which destroys any crystalline particles of carbonate of lime which may be on the surface, and opens the pores of the material for the absorption of the colors. The colors receive before use an admixture of potash and ammonia. By this means they do not alter in shade when the final application for fixing the colors is applied. The picture when finished, is fixed by a wash of soluble glass, containing an admixture of caustic potash and caustic ammonia. This is applied warm to the wall surface. When thoroughly dry, to prevent the appearance of the alkali, which takes the form of a white dusty coating, the picture is again treated with carbonate of ammonia. It is stated that neither heat, cold nor damp, nor even alkalies nor acids, can produce any injurious effects on mural decoration thus produced. The painting ground is clear white, and shows up the various colors applied in a bright and effective manner. The paints are easily applied and blend well together producing a pleasing and harmonious effect."

morning, the cartoons are then fastened up and the outline is pounced. The colors are the same as those used in *buon Fresco*, and are mixed with water in the same way, lime being used for the white. Work done in this way will bear to be washed as well as real Fresco, and is as durable. For ornament, it is a better method than real Fresco as there are no patchwork joinings of the outlines of each day's work. The work can be quitted and resumed at any time as the artist always has the power of preparing the surface by moistening it as at first. But while the method is particularly useful where ornamental painting alone is contemplated, it is in every important respect an inferior art to real Fresco. *Fresco secco* cannot be placed in the same elevated rank as *Fresco buono*, as paintings in *secco* are always opaque and heavy in their character, the true Fresco possessing great clearness of tone."

"It seems there is a great deal to learn about these elaborate processes of decoration?" remarked the writer.

"Why, my dear sir," said the Professor, as he mounted his step-ladder, "the strangest thing I know is, that, notwithstanding the universality of decorative art, there is hardly a subject about whose history, or scientific principles, so little is known,

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not only by the ordinary individual, but also by the professional decorator. The history of the development of so attractive an art, from the crude paintings on the wigwam of the Indian to the decoration on a building like the Capitol, at Washington, or from the tattooing of a savage to the frescoes in the Vatican at Rome, or the Ducal Palace in Venice, is one of the most interesting and attractive to the human mind. Ruskin speaks with the passion of an enthusiast about the glow of gorgeous colors in mediaeval churches, and indeed all nations in the past revelled in the decorative delight of gorgeous and brilliant colors. The walls of cathedral, or palace, or council chamber, were decorated with diapers and powderings of the most vivid tints and striking contrasts, wherein the legends of saints and martyrs glowed with gorgeous colors. The ancients really delighted in color, in positive bright tints, applying them boldly to nearly all places and purposes. The best decoration the world has ever seen has always been in what we may call the major key of pure contrast, but in these modern days, which are really the dark ages of decorative art, the prismatic beauty of nature is reduced to whitewash, or drab. The monotone thus produced is here and there aesthetically broken up by decorators elaborating some new-fangled idea to satisfy a public, morbidly craving startling combinations.

With these materials incorporated by heat, all colors in dry powder must be mixed, and the best method is to mix them like oil colors, on a slab, and put into tubes. The colors prepared in this way will keep for years. The wall surface is prepared by saturating the wall in warm, dry weather, with the mixture of the above medium, with one and a-half times its bulk of good turpentine, compounded by heat. In a few days evaporation is complete, and then a second coat of mixture of equal quantities of pure white lead powder and gilders' whitening, mixed in the medium, and slightly diluted with about a third of turpentine, is brushed on as thickly as possible. This will require two or three weeks to dry and a perfect white surface is produced, and the colors used upon it have all the internal light of *buon* Fresco and the transparency of pure water colors, and it is so absorbent that their attachment is complete. The colors in powder, being incorporated with a material identical with that which has already sunk deep into the pores of the wall surface, and has hardened there by the evaporation of the spirit vehicle, may be regarded as belonging to the mass of the wall itself, and not as a mere superficial application. This result is produced by the spike oil being the one common solvent of all the materials, which turpentine is not. In the composition of the materials



IN THE SMOKING-ROOM OF THE "MAJESTIC." (SEE PAGE 126.)

Thus decoration nowadays fluctuates between barbaric splendor on the one hand and malarious aestheticism on the other."

"Is there any other system of Fresco painting in addition to what you have already described?" enquired the writer of the Professor.

"Yes, there is the system of Spirit Fresco, whose inventor, Gambier Perry, claims that it possesses the luminousness of Fresco, the facility of Distemper and Water-glass, the richness of Oil, and the durability of Encaustic. This is obtained by a composition of wax, resins and volatile oils used in certain proportions and upon a definite system. Spirit Fresco painting requires for its success a perfectly dry and porous wall. A wall such as is prepared for *buon* Fresco is, when perfectly dry, the best of all wall surfaces for this particular system of wax painting. A cement wall is too hard and smooth a surface, and in this way has no key, or absorption, for the attachment of the colors. The medium by which the colors are applied is as follows:

Elemi resin (gum elemi),	- - - - -	2 oz.	} Weight.
Pure white wax,	- - - - -	4 oz.	
Oil of spike lavender,	- - - - -	8 oz.	} Liquid
Finest artists' copal,	- - - - -	20 oz.	

the resin receives strength and toughness from the wax and copal, and the oil of spike being a solvent of all three, produces a medium perfectly applicable to this climate. It resists damp, is free from chemical action of the most delicate colors, it does not change by age, and is subtle enough to penetrate deeply the pores of the wall. It is rich enough to protect the colors from the atmosphere and from each other. It is moreover a transparent medium and dries with a dead surface. A method of mural decoration possessing such a catagory of virtues as this, ought to be carefully inquired into by American decorators. Durability is the great object to be attained, and Spirit Fresco seems to realize this object."

"What other methods of high class decoration are in vogue?"

"Well, I should mention Stereochromo, or Water-glass, which is a method similar to Fresco. Like Spirit Fresco, it is comparatively a new art in mural decoration, although the chemical fact that glass can be produced from a soluble alkaline silicate is as old as the hills. The word Stereochrome means enduring color, being derived from the Greek word *stereos*, solid, or firm, and *chroma*, color. Stereochrome aims at durability by fixing the colors to the wall by means of liquid glass, which on drying, becomes real glass. There is a natural appetite between plaster



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and soluble glass, and the thirsty plaster drinks into its myriad pores, the vitreous beverage. The colors themselves are applied with a vehicle of pure distilled water alone, and therefore when dry have no consistence, and would soon be brushed from the wall if they were not firmly fixed thereto by a powerful, transparent, insoluble Water-glass, which is applied to the finished picture by means of a sprinkler. There are several kinds of Water-glass, of which Double Water-glass is the most important, as it combines the merits of the others.

Double Water-glass consists of:

100	parts of pure quartz sand,
28	" well purified potash,
22	" neutral anhydrous carbonate of soda,
6	" powdered charcoal.

These ingredients are fused together with heat, when cool are pulverized and dissolved in five parts of boiling water. The mixture is allowed to boil three or four hours until it arrives at the proper concentration. The solution is then allowed to cool and the clear liquid is decanted off into stoppered bottles. The object of using the Water-glass is to consolidate the plaster and make the decoration adhere to the wall. The whole surface of the plaster when dry is equally saturated, two or three times, with diluted Double Water-glass, enough to harden the plaster, but not enough to destroy its capacity of absorption. The colors are ground in pure water. When finished the picture is fixed by means of a sprinkler throwing a fine spray of the fixing Water-glass diluted with half its volume of water. The Water-glass is not mixed with the colors in the palette except for retouching pictures that have been fixed. An alternate besprinkling and drying is continued until the colors adhere so firmly they cannot be rubbed off with the finger. The painting is finished when the colors are fixed. The object of Stereochrome, is, that unless its complex manipulation is thoroughly understood and properly applied, the film of glass produced on the plaster will peel off from the slightest cause and leave the colors unprotected. Stereochrome presents some serious difficulties in many positions that require decorative treatment, such as mouldings, deeply recessed carvings, etc."

"But," said the writer, "how are these methods of decoration to be made available for universal use?"

"The point is right here," said the Professor, "the ordinary decorator is not likely to be ever given a contract requiring such elaborate and costly artistic work, therefore it is no objection to these processes to say they are not sufficiently simple to admit of universal use. Public buildings and the private residences of wealthy citizens can alone afford to patronize the decorative methods I have described, and for such work experts can always be found to undertake the work. The demand will always create the supply."

"You spoke of a method of decoration called Encaustic," said the writer, "is that a wax process?"

"The Greeks," said the Professor, "appear to have originated the system styled Encaustic, which was afterward introduced into Rome. Encaustic means a burning in, and refers to the system of decorating walls with heated wax. There were anciently three methods of practicing this art, that is to say, the production of flat tints in covering plain surfaces, and sculptured or modeled ornament, in which the delicate undulations of arabesques and figures were produced. The colored sticks of wax or resin were melted in separate cups, and the tones laid on the wall with a brush. The work thus roughly done was afterwards blended with a heated cestrum, or metal blending tool. The wax was sometimes softened by the addition of oil, which facilitated the work, and gave it a better finish. The wall itself was prepared for the reception of the painting by being covered with a coat of melted wax, mixed with oil. This was sweated into the stone by means of a brazier, and afterwards rubbed with clean linen cloths, until a brilliant polish was produced. The second system of Encaustic was a cold painting with colored sticks of wax softened with oil, and afterwards worked with a cestrum. The third method consisted of a cold painting wherein the colored sticks of wax and resin, dissolved in essential oil, were simply applied with a brush in a cold state."

"Do you suppose that the system of hot wax painting will be revived to any extent in the future?"

"No, I do not, for there is a system of modern wax painting that is a great improvement on the old method in simplicity and effectiveness. Wax is dissolved either by heat or in a fixed oil, or by solution in an essential oil, with the addition of resin to give it strength, and in the fluid mass the colors are ground, and diluted with turpentine as required. The wax thus digested and colored, works very pleasantly, drying flat without the need of a charcoal brazier, or rag polish afterwards. The employment of wax colors is an excellent method of mural painting, not only because of the simplicity of the method, but because wax is an imperishable substance and communicates this property to the pigments with which it is used, preserving them from damp, foul air, and mutual contact. In preparing the walls for wax painting, or indeed any form of fresco work, the greatest care is necessary on the part of the painter to insure freedom from

cracks, peeling, darkness, and various exudations in the form of alkalis and saltpetre, and similar efflorescences. The painter should see that he is working on reliable plaster. The lime sand of the mortar in the wall may contain soluble alkalis that by penetrating the plaster, may result in an efflorescence of saltpetre on the wall. To prevent this, a hydrofuge of pitch and sand should be thrown rough cast against the wall and this will form a first-class foundation for the plaster. Walls constructed for the purpose of subsequent decoration cannot be too carefully prepared so as to neutralize the effect of all pigment-destroying agencies. A double wall, with wall ventilated air spaces between, is a good foundation for mural paintings of all kinds, for all paintings should be made damp-proof. The inner wall should either be of brick or iron lathing. The advantages of wax painting are manifold. First, it produces a dead surface with exquisite airy tones. Secondly, it defies the action of acids and gases, particularly sulphuretted hydrogen, whereas oil paintings grow black from the acids and gases in the atmosphere. Thirdly, it possesses quick drying qualities which enable the painter to complete the work in hand at a sitting, and to continue it without fear of cracks. Wax paints can be obtained in tubes like oil colors. Should the painter desire to prepare his own colors the following is a good medium and is the invention of Mr. F. D. Millet:

Eight sheets apothecaries' white wax, about half oz. each.  
Half lb. Venice turpentine.  
One qt. spirits of turpentine.

The wax and Venice turpentine are melted together, then the spirits of turpentine are stirred in gradually and the whole brought to a boil. If the medium be too stiff add spirits of turpentine. It can be kept for an indefinite time without injury. The wax ought to be pure, and not adulterated with spermaceti, or other substances. The unctuous nature of Venice turpentine facilitates the working of the colors. This medium combines perfectly well with the ordinary oil colors. The use of linseed oil should be avoided as it is a darkening, destroying agent in painting, and is apt to compromise the dead surface guaranteed by the pure wax medium. Before painting the wall itself whether of stone, plaster or wood I would heat its surface to the temperature of say 100° so as to facilitate the absorption of the wax medium. On the wall thus coated I pounce my cartoon. The colors can be obtained already ground in the wax medium, and are applied like oil paints. Wax painting possesses great advantages that commend it to modern decorators. Wax possesses great durability, for it is able to resist moisture, the action of acids and discoloring gases. It possesses a dead surface, with exquisite airy tones. It may be polished if desired. Its impasto equals that of oils without their disadvantages. It also possesses quick drying qualities, enabling the painter to complete as much work as he likes during a single sitting, with no fear of cracks."

### THE DECORATION OF THE STEAMSHIP "MAJESTIC."

THE "Majestic" is the latest addition to the White Star Line of steamers, and the decorations of the grand saloon, library, and smoking saloons, have been carried out in magnificent style. The plate entitled "Grand Saloon of the Steamer 'Majestic'" is made directly from a photograph of the grand saloon of that vessel, showing part of the dome. This noble apartment will accommodate three hundred passengers. It is placed amidships. In general the decoration is of the Renaissance period, the tints being in a subdued ivory and gold. The walls are exquisitely enameled, relieved by a delicate and elaborate tracing slightly shaded with a filling of gold, while the panels, wrought in Tynecastle tapestry in high relief, exhibit tritons, sea-nymphs, and other ocean symbols, all gracefully grouped and executed. The figures are finished in an ivory surface, and the ground-work of the panels is of gold. The ports are lined with repoussé brass work of the same Renaissance character as the walls, and are fitted with stained glass shutters, emblazoned with the arms of the different states and cities of America, Europe, and Canada. The decoration of the ceiling is also carried out in Tynecastle tapestry, and corresponds with the walls in tints of ivory and gold, and in the center of each panel spring electric lights. Tables of polished wood extend the entire length of the walls, flanked on either side by revolving chairs upholstered in the finest plush. Around the walls is a range of couches upholstered in a dark colored silk and wool brocade. The tables have silk brocade table cloths, with a Turkish pattern in blue, green and maroon, on an old gold ground. Surmounting the elaborate saloon is a dome of stained glass, resting on a gallery paneling of large mirrors. The dome being elaborately decorated, sheds a wealth of soft and beautiful tints throughout the area of the saloon. The effect is heightened by the reflections of the mirrors that multiply the gorgeous colorings, that with the steamship gently rolling, resemble the brilliant combinations of a mass of jewels.

Our second illustration, entitled "In the Smoking Room of the 'Majestic,'" portrays one of the most attractive features of the ship. The apartment itself is a smoker's paradise, the scene